

# TO URGE NEW LAWS TO SAFEGUARD THE LIVES OF WORKERS

State Factory Investigating Committee Would Study Problems More.

The State Factory Investigation Commission, which came into being as a result of the Asch Building fire in which 146 lives were lost, is about to ask the Legislature to enact some new laws. The commission goes out of existence on Feb. 15, and among other things, the members will recommend that it be granted a further lease of life, believing that considerable good will result if the work is continued.

The commission will confine its recommendations to one or two laws. An executive session will be held to-day at which these will be drafted into a report.

In this investigation, the commission was requested to look into matters affecting the health and safety of workers as well as the security and best interests of the public in the loft or factory buildings in cities of the first and second class. Nine members compose the body—Senator Robert F. Wagner, chairman; Senator Charles M. Hartman, Assemblyman Alfred E. Smith, Assemblymen Edward D. Jackson, Assemblyman Cyrus W. Phillips, Samuel Gompers, Simon Breitman, Robert E. Dowling and Miss Mary E. Dreier. A. L. Elkus is the counsel. The legislature made an appropriation of \$10,000 to pay the expenses.

## TOOK MUCH TESTIMONY HERE AND UP STATE.

The commission has held four weeks of investigations. Three weeks were consumed with hearings in New York and another week up State. Five large typewritten volumes contain the evidence taken at the various hearings. Altogether there are 2,000 pages of testimony.

Mr. Elkus has prepared several suggestions for legislation. They will be discussed to-day before framing the report.

The first question that confronts the commission is what can be done with present existing buildings to make them less dangerous for the workers and for the public," said Mr. Elkus to-day. "This applies to fireproof as well as structures not fireproof. The commission will recommend legislation requiring either fire walls or sprinkler systems.

"It may recommend fire drills and the designation of all fire exits in a building by having them painted red or made apparent with red lights. The commission will possibly recommend the compulsory placing of all waste paper or combustible refuse in metal receptacles.

"The commission took the testimony of Fire Chief Kenyon and other department officials as well as that of many insurance men, and it seemed to me that the consensus of opinion among them that were sprinklers installed in loft buildings there would be no loss of life.

"Of course the installation of fire walls and sprinkler systems would not apply to small buildings that could be safely emptied of their workers, but would apply to buildings of five or six stories or over. The commission may also recommend automatic fire alarm systems in factories.

## WOULD LICENSE AND INSPECT ALL BAKERIES.

"The commission has gone very thoroughly into sanitary and economic conditions in the factories. It will make one recommendation for a law with respect to bakeries, urging that all bakeries be licensed and subject to inspection by the Board of Health. It may also recommend legislation preventing mothers from working until after a month has expired from the birth of a child.

The factory owners, fearing our investigation, have begun to straighten out conditions which they knew were improper.

"The Commission will also recommend a comprehensive reorganization of the entire labor department of the State. We found that the present system of factory inspections is almost useless in its accomplishments."

Senator Robert F. Wagner, chairman, said the commission would require a new lease of life to accomplish half the things it had investigated, both with respect to fire dangers and sanitary conditions in factories.

"One thing the commission will recommend," said Senator Wagner, "is that the Legislature pass a law requiring the registering of all factories in the State. At present inspectors spend the greater part of their time locating factories. The commission will also recommend the abolition altogether of basement bakeries."

"The most startling problem that has confronted the commission is that of the fire which did so much damage. The question and one that will require considerable time and effort to solve. The commission should be granted another year of life that it may ascertain what particular diseases are the result of various occupations. If the commission can find the causes steps might then be taken to bring about remedies."

## TWO OVERCOME BY SMOKE.

**Firemen Drop Fighting Little Blaze in Brooklyn Cellar.**

Frank McCusker and Marion McGibney of Fire Engine Company No. 122 were overcome by smoke to-day while fighting a little blaze in the cellar of No. 132 Broadway, Brooklyn. The fire was in a pile of packing boxes and rubbish and the two firemen, with Capt. Emmett Soden and several others, were handling a line of hose.

The smoke became so thick that Capt. Soden ordered a retreat. As he backed out the cellar door he found McCusker and McGibney missing. He and two men went back and dragged the unconscious men to the street. Dr. Thurman of St. John's Hospital resuscitated the two firemen and took them to Quincy street headquarters. Their condition is not serious.

The fire was extinguished with little

# Opera Costs \$1,250,000 a Season to Produce at the Metropolitan



## Salaries of Principal Singers, Who Are Paid From \$500 to \$2,000 a Performance, Only One Item in a Great Bill of Expenditure.

## Orchestra, Chorus, Ballet, Stage Hands and a Host of Other Employees, Besides Scenery, Costumes and Storage Warehouses, Foot Up the Enormous Bill.

### BY SYLVESTER RAWLING.

SCAR HAMMERSTEIN'S ultimatum to London opera-goers that unless the nobility and the aristocracy come to his support with generous subscriptions he will turn over his Kingsway Opera House, to some other form of art or diversion has aroused curiosity as to why opera cannot be produced with profit upon a commercial basis. There are cynics who assert that Mr. Hammerstein is only repeating in London the successful bluff that he worked here in the early days of his Manhattan Opera House and later in Philadelphia. The fact that he was eventually forced out of opera in New York has nothing to do with the question. Here he found exceptional social conditions and a hostile combination of allied millions against him that he has not to combat in London. There he has a fair field.

"Opera is an expensive pastime," as Arthur Hammerstein said to the writer after his father had come to terms with the directors of the Metropolitan Opera Company, and it is more expensive now than ever. One thing to Mr. Hammerstein's credit cannot be overlooked. He rated the standard of operatic production here one hundred per cent. In doing so, how much he raised the cost nobody knows except those on the inside, and they won't tell.

### CONDITIONS HAVE CHANGED SINCE MR. GRAU'S TIME.

In most European countries opera is subsidized by the Government. Here and in England, the wealthy must guarantee against loss by generous subscriptions. No one man, unless he is many times a millionaire and a philanthropist, may aspire to present it successfully. That Mr. Conried, in the time of his consulship, and that Mr. Grau, are said to have made money proves little or nothing. Save for the few exceptionally large salaries they paid their expenses were small compared with those of the present day—not one-fourth, probably, that Mr. Gottli has to meet.

Once when Mr. Grau was reproached for the inadequate and shabby scenery of the last act of "Götterdämmerung," he good-naturedly but cynically remarked: "But if I spent a lot of money

### HALF-A-DOZEN HOUSES FOR STORAGE OF SCENERY.

Outside of these expenses comes the renting of warehouses for the storage of scenery. The Metropolitan must hire at least six. Mr. Hammerstein rented four for the Manhattan. After every performance, the scenery has to be carted off to one of these and the settings for the next play put in its place. Besides, all contracts with principal singers and chorus call for return trips from Europe to America.

Mr. Hammerstein said that a season of twenty weeks cost him more than a million dollars. The Metropolitan's season of twenty-two weeks, therefore, can hardly cost less than \$1,250,000—perhaps more.

It is rumored that two well-known and very rich men have in contemplation the project of establishing and endowing a house for the production of opera in English. If they ever are persuaded to act, they must face the proposition, after they have bought the house, to find the house at a godless kind of what cost, of an expenditure of more than \$1,000,000 for a season of twenty weeks.

### Alice Nielsen Brought FROM BOSTON TO SING MIME.

"La Bohème" was sung at the Metropolitan Opera House last night with Alice Nielsen, borrowed from the Boston Opera Company, as Mme. She has been heard here in the past before and sings it acceptably, but the illustrious example of Geraldine Farrar does not excuse her overdoing the part in the last act. In this part, she was no worse than Conried, Soden, the Russian tenor, alleged to be the recipient of a very large salary, who was not worse than Conried. Soden, the Russian tenor, alleged to be the recipient of a very large salary, who was

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### DETECTIVE FIRES SHOT AT FLEEING ROBBER.

Just Misses Capturing Thief Who Has Looted Many Up-town Flats.

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### SYMPHONY ORCHESTRA GIVE AN ALL-WAGNER PROGRAMME.

Walter Damrosch leading the Symphony Society's Orchestra, gave an all-Wagner programme at the Century Theatre yesterday afternoon. The soloists were Gertrude Renneyan, an American soprano who has been heard at

# The Range Riders Another Great Cowboy Romance

By C. A. Seltzer, Author of "THE TWO-GUN MAN"

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**NOTES ON PREDICING CHAPTERS.**  
The author named "Santa Fe" with a smile and a twinkle in his eye, said: "I am not the Barlow bandit, nor the gangsters, but I am the sheriff of the High Card. I am the man who wants to get the world to go to hell in a hand basket."

He was an up-and-coming young man, with a good physique, and a frank, open manner. He was dressed in a suit and tie, and his hair was combed back in a flat-top style.

He was a good-looking fellow, with a strong, square-jawed face, and a determined set of lips.

The latter had just finished reading up a paper, when the last of a heavy stage coach to drive the bandits home took the road into the town of Cimarron.

It was not an inviting picture. In a mud-hole bundle were seven private dwellings, two saloons, a blacksmith shop, a store, a station, and a water tank. Two iron rails came from somewhere out of the foothills, stretched themselves parallel with the station, and the water tank and then disappeared into the dim distance. The town was a point—it inhabited a single house, with a single room, and a single doorway.

And yet, upon the town suddenly—Santa Fe had arrived. Certain things that had happened to him within the past twenty-four hours now stood out boldly in his mind. First, there was his partner who had deserted him. Then, there was the thought that the very small quantity of silver that weighted his pocket was totally inadequate to supply his needs.

However, Santa Fe was singularly unconcerned over his misfortunes. Money was the sort that he had never stayed with, the desertion of his partner betrayed only another of the eccentricities which he had grown to expect. He was sure to turn up somewhere sooner or later. And so Santa Fe worried very little. The pony had dropped to a halt; Santa Fe had sagged forward against the saddle horn, resting his hands upon it, while he peered his eyes upon civilization.

Santa Fe had seen many frontier towns. They differed in no important particular. Each had its shanties, its dives, its water tank and its one street. All were alike in one important particular—man might find human beings with whom to talk. And Santa Fe had long been away from civilization.

But though hunting for company, he had sensed the initial, the moment when he did not immediately perceive, but sat long on his pony, studying his interest, while his lips curled into a smileless smile.

Down in the one street he saw men moving toward a common centre. Evidently something out of the ordinary had attracted them. Each had his shanty, its dives, its water tank and its one street. All were alike in one important particular—man might find human beings with whom to talk. And Santa Fe had long been away from civilization.

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MONDAY—Afternoon, Barrere Ensemble, Belasco Theatre; Anton Witke, violinist, and Vito Witke, pianist, in joint recital, New Amsterdam Theatre.

TUESDAY—Afternoon, Prof. Horatio Parker's free lecture recital on his "Mona"; St. Paul's Chapel, Columbia University, and recital at Automobile Club of America, member's card required. Evening, Adele Marquise Trio, Carnegie Lyceum, and Peoples' Symphony Club's chamber concert by St. Cecilia Club, Victor Harris conductor, at Cooper Union.

WEDNESDAY—Afternoon, Elena Gerhardt's second song recital, Carnegie Hall, and Robert J. Witherspoon's free organ recital, City College. Evening, Koenig Parlow, violinist, and Ernesto Consolo, pianist, in sonata recital, Hotel Astor.

THURSDAY—Midday, "Gloria Domini," a festival cantata by T. Terius Nobile, Dr. Carl Dufft, soloist, and Edouard Jaques, organist and chairmaster. St. Paul's Chapel, Broadway, Fulton and Vesey streets. Evening, Philharmonic Society's concert, first performance in America of Delius's tone poem "In a Summer Garden," at Carnegie Hall, and free organ recital by Kate Elizabeth Fox, in St. Luke's Church, Fifth Avenue.

FRIDAY—Afternoon, Philharmonic Society's concert, same programme as on Thursday night, in Carnegie Hall.

SATURDAY—Afternoon, Joseph Hoffman in piano recital of Beethoven, Schumann and Chopin compositions in Carnegie Hall. Evening, Russian Symphony Society's concert, Modest Altschuler, conductor, Yvonne de Treveille, American coloratura soprano, soloist, her reappearance in New York after ten years.

SUNDAY—Afternoon, Gertrude Renneyan in piano recital of Beethoven, Schumann and Chopin compositions in Carnegie Hall. Evening, Russian Symphony Society's concert, Modest Altschuler, conductor, Yvonne de Treveille, American coloratura soprano, soloist, her reappearance in New York after ten years.

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Public interest succeeded, Santa Fe's neighbor poked a sharp stick into Santa Fe's ribs and spoke without turning his head.

"That's Jiggs Lenahan?"

"Who's Lenahan?" questioned Santa Fe, mildly interested.

The man smiled. "Lenahan," he responded, "used to ride on McVea's over at the barbershop. He used to be a 'hambone' in here, the next sheriff of this country. That's why he's funnin' Webber," he wouldn't say they were bosom friends.

The man subsided, tugging an enigmatic glance upon Webber. The latter stood right by the piazza, red of face and swelling with wrath. Somewhere in the crowd men still snickered. The man's feathers were ruffed, his chin forward and spoke harshly:

"As sheriff of this county, I'm comin' to tell you that the law has been outraged by the hooded thief who just got there, wise observation out of his gizzard. There ain't no son-of-a-gun in the state who'd stand up to him. I've got my shotgun, I'm comin' to see who he is who's who in this town."